

American Art News

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CHILDS BOUGHT THE HOMER

Mr. Wesley Childs of this city was the buyer, through the Macbeth Galleries, of the splendid example of Winslow Homer "Wild Geese in Flight," which brought the record auction price, for a Homer, of \$28,000, at the sale of the pictures of Mrs. Roland Lincoln of Jamaica Plain, Mass., conducted by the American Art Association in the Plaza Ballroom, Jan. 22 last. The picture is now hanging in Mr. Childs' N. Y. residence.

WIDENER BUYS MARBLES

Two famous examples of art once sought by the late Mr. J. Pierpont Morgan for his private collection, are now in the possession of Mr. Joseph E. Widener of Phila.

Mr. Widener's latest acquisitions are two celebrated marbles, formerly in the Martelli collection—a statue of David by Donatello, well known to art critics the world over, and a charming bust of San Giovannino, by Desiderio de Settignano, a pupil of Donatello, who excelled in his portrayal of children.

The statue of David is of Carrara marble and about five feet in height. It ranks among the greatest Donatellos in existence, and is the only Donatello known to have been in the original possession from the time the sculptor created it. Donatello's mother was a servant in the house of Martelli, and the Martelli family were Donatello's patrons. The San Giovannino bust was ascribed by Dr. Bode, as a work of Antonio Rossellino.

Another rare work by the Florentine sculptor in the Widener collection is the sandstone bust of Marietta Strozzi, said to rival the bust of the same lady in the Morgan library.—"Pall Mall Gazette."

INSURANCE ON ARTISTS' WORKS

Many New York and other artists, accustomed to sending their works to exhibitions in N. Y. and through the country, are agitated over the recent receipt from one of the oldest and best known N. Y. Packing and Shipping Companies, of the following circular:

"In view of present conditions in this city, we desire to remind you that the arrangement under which we receive, hold, move, store, pack or unpack your property, is—we do not assume any liability of loss or damage, from any cause, except by prior arrangement."

This means, of course, that unless values are declared and insurance charges are paid by the artists themselves on these values, these to cover all risk of transportation, storage, moving, packing and unpacking, the Packing and Shipping Co. will not be responsible to the owners, and in case of damage, only through the insurance companies. The Packing and Shipping Co. states that the announcement is simply an enforcement of an old rule which has not been strictly followed in the past, and that such necessary enforcement now is due to the disorganized labor and other conditions following the war.

Signor Tolentino Here

Signor Raoul Tolentino, who sailed last summer to collect antiquities and early furniture, textiles, and pictures in Italy for his forthcoming sale at the American Art Galleries in late March or early April next, returned with Signora Tolentino, who accompanied him to Italy, on the Mauretania Monday last. Signor Tolentino, who is at the St. Regis, having given up his gallery, formerly at Fifth Ave. and 58th St., says that he was most successful in his quest for old Italian art treasures, and that the coming sale will be a revelation to American art lovers—and that its contents will surpass those in the first collection brought here by Prof. Elia Volpi, whose dispersal met with such phenomenal success in Nov., 1917.

Notable Velasquez Here

The picture reproduced on this page, entitled, "A Knight of Santiago," belonged to the late William P. Douglas, of Douglas, L. I., head of one of the oldest N. Y. families. After his death the canvas was purchased from the Douglas estate, and was exhibited at the Metropolitan Museum. Copious reference to the picture appears in the book of Charles Boyd Curtis on Velasquez and Murillo.

COMING ART LOAN DISPLAY

Added information regarding the coming exhibition of rare art works announced exclusively in last week's "Art News," in the Fine Arts Galleries early in March, is that treasures from the Pierpont Morgan and George Blumenthal collections will form the chief attractions. The display will consist of paintings, sculpture, furniture, tapestries and rare art objects.

AUSTRIAN ART STOLEN

Numerous art treasures valued at several million crowns were stolen Jan. 23 last from the Art Museum. Among the valuable relics taken by the thieves were the Marshals' batons, set with brilliants, that belonged to Emperor Francis I. and Duke Charles of Lorraine.

PORTRAIT PAINTERS TO SHOW

The National Society of Portrait Painters, which held an exhibition at the Reinhardt Galleries, 567 Fifth Ave., last Spring, is to hold another exhibition in the same galleries, to open Feb. 7 next.

ORLEANS NECKLACE RESTORED

The proud Bourbon-Orleans family has regained possession of a pearl necklace which had descended from King Charles V., but which for some time has been in possession of Viscountess de Termens. Some time ago Prince Alfonso of Orleans, who recently renounced his Spanish citizenship, started a criminal action against the Viscountess, alleging she had illegally appropriated the jewels, but in her reply the defendant asserted the necklace had been given to her by the Prince.

Prince Alfonso and the Viscountess recently called on Judge Cluzel and the former acknowledged he had given the pearls to the defendant. The latter then agreed to accept 700,000 francs and return them to the Bourbon-Orleans family. When this arrangement was made the court acquitted the Viscountess of charges preferred against her by Prince Alfonso.

INDIANS NICKNAME ARTISTS

An amusing psychological development of the Indian, who has always been looked upon as a stoic, has been revealed to the

ARTIST VS. CRITIC

The following correspondence, published in last Sunday's N. Y. Sun, should be found as Horace Greeley would say "mighty interesting readin'." It tells its own story and comment is unnecessary:

To the Art Editor of The Sun—Sir: My attention has been called to an article on the art page of your issue of Sunday, January 11, 1920, wherein a Henry A. McBride reviews, among others things, the exhibition of Mr. Kenneth Miller, Mr. Albert Sterner and myself at the M. Knoedler Galleries.

Mr. McBride takes occasion to say: "The Red Sun" is apparently painted in aniline dyes, and 'The After Glow' also has a color scheme in yellows which scarcely can endure. Perhaps the artist deliberately used dangerous colors in order to see what would happen to them in a month or two."

"Mr. McBride has endeavored, by the use of the words 'apparently,' 'scarcely' and 'perhaps,' to avoid a direct false and libellous charge on which appropriate action could be based; but I submit that his intent is plain and that he intended to charge me with the dishonest practice of my profession as an artist, wherein the permanence of the material used is a fundamental first thing, and of offering for sale pictures painted in fugitive colors. This attempt to discredit me as an artist in a basic matter carries with it an implied discredit in all matters, and is therefore an exceedingly damaging and malicious act if allowed to go unchallenged and disproved.

"It is quite superfluous for me to deny Mr. McBride's altogether ugly statements, although I do so. I have from the beginning been as particular as possible in the matter of color and material in all my work. I have always sought to use only colors of the highest standard of permanence. I have always held it as a high ideal that the working for permanency was to the joy of the workman.

"The 'scheme of yellows,' which Mr. McBride says 'scarcely can endure,' is a variation in the most permanent yellow known to science, a color holding the highest reputation among artists and manufactured by one of the oldest and most reputable firms in the art.

"The falsity of Mr. McBride's criticism can be proved by any artist who has seen the pictures and by any competent critic who knows anything about color.

"Knowing that The Sun has always stood for and advocated absolute fair play, I know that you will at once comply with this request, which I submit is only fair to me and to the public as well, namely, I request you to select any three or five artists whom you may choose in New York city, provided only that they be men of recognized ability, and that you request them to inspect my pictures and report their findings to you as to whether the pictures are painted in fugitive colors and whether the color scheme in yellow is one which can scarcely endure.

"Upon the coming in of the report and finding of these gentlemen, I request that it be made public at once and that, if adverse to the finding of Mr. McBride, due apology and a statement of their findings be made public at once on the Sunday art page of The Sun.

"I am also asking you to give this letter your immediate action and attention, and further request that this letter be published prominently in the Art Section of your next Sunday's issue.

"George Bellows."

THE REPLY

"The apology shall be granted. From the beginning of my career as a critic I have made it a rule not to 'expertize' in daily print, for whatever my private opinion of the attributions given to certain old masters might be, there is no time in the rush of the busy season to make the tests and seek among the conflicting younger American painters, and it is because I hope for so much from you that I test you by the severest standards.

"The subject of the permanence of colors is too big a one to go into at length here, especially as it is a subject upon which there are as many opinions as artists. However lengthy a debate we might arrange upon the subject between opposing authorities, the opinions would remain but opinions, as time alone can tell positively how color combinations will wear. As my own opinion cannot be proved it should not have been written, or at least not so sketchily written; and so I withdraw it. "Henry McBride."



A KNIGHT OF SANTIAGO

Velasquez

Formerly owned by late William P. Douglas of N. Y.

Shown at Metropolitan Museum now in N. Y.

H. C. LABEY AT TOOTH'S

Through a mixing of identities, it was recently stated in these columns that Mr. James Labbie had assumed charge of the new gallery of Arthur Tooth & Sons of London, at No. 709 Fifth Ave., whereas it is Mr. Herbert C. Labey, who has represented the firm in Canada and the U. S., who is the director of the new installation.

Tapestries for Theatre

Mr. F. Ziegfeld, Jr., has purchased from Mr. Richard Klegin the Chinese tapestries formerly hung in the Old Kashmir Club in London, for the New Amsterdam Theatre Roof in the new Nine o'Clock Revue and second edition of the Midnight Frolic.

The Old Kashmir Club had the reputation of being the most luxurious night club in London.

At the Newcomb School of Art, New Orleans, an exhibition is on of paintings by three Provincetown artists—Ross Moffat, Oliver Chaffee and Ambrose Webster.

artists who paint in the region of Taos, N. M. They have discovered that these native Americans have a surprising sense of humor, which is especially noted in their humorous interpretations of prominent characteristics of the painters. Their impressions of Albert Groll are reflected in the name they have given him, "Eagle Eye"; Ernest Blumenschein they call "Four Eyes," because he wears large glasses. Irving Couse is nicknamed "Green Mountain," from his wearing a brilliant green sweater; Julius Rolshoven is "Buffalo Running," and Mrs. Rolshoven is "Urker-way" (flower where the birds are singing).

MASON—NOT MINER

It was Miss Maud M. Mason—not Miner—as the types mixed it in a recent issue of the Art News, who won the third prize of \$200 for her still life and flower piece at the recent exhibition of Painter and Sculptor members of the National Arts Club in the Club Gallery.

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EXHIBITIONS NOW ON

Arthur B. Davies at de Zayas'

Arthur B. Davies' exhibition at the de Zayas Galleries, 549 Fifth Ave. through Feb. 15, comprises watercolors, aquatints and oils, thus featuring several periods of his artistic career. The 36 watercolors and aquatints are done in the direct personal manner, with grace of line and beauty of color, characteristic of the artist's independence of thought. In addition, there are some dozen oils, describing various moods and expressions, painted with the touch so well known to the American art public. "Afternoon," a small canvas, and evidently one of the earlier works in the display, denotes the beautiful quality and sentiment his work evidenced before he adopted his more "suggestive" manner; lovely in

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color with figures melting harmoniously into a background of rare tones. "Marmoreal Dream" is a graceful nude admirably drawn and aptly expressing emotion. "Autumn Paradise" shows a little girl with tender expression amid richly toned autumn foliage. "Lebos" depicts two young girls in a remarkably well composed work.

There are two oversized oils, evidently sketches for a decoration, remarkable in proportion and sentiment. "Water's Edge," one of the most recent canvases, like all of the examples shown, reflects the influence of the artist's early Greek and Italian studies, and is a complete explanation of his high artistic aims, while "Half Faded Blossom," "Allure of Water" and "Mænad Arabesque" are of equal interest.

COMING ARCH'L. LEAGUE SHOW

The Architectural League of N. Y. will open its 35th annual exhibition at the Fine Arts Building, 215 West 57th Street, Feb. 1 to last throughout the month. This exhibition marks another step in the progress of the organized collaboration of the building arts and crafts which will be interesting, not only to the architect, the sculptor and the mural painter, whose works are displayed, but also to everyone having home-building and home-furnishing projects in mind.

Unlike most exhibitions of this sort, the coming display is not the result of the perfunctory labor of salaried officers and business promoters, but of the organized accomplishment of pure goodwill and unfeigned enthusiasm for fine things on the part of many of America's well-known architects, painters and decorators.

It has been realized that there is a distinct advantage to everyone concerned if the architects and the craftsmen who execute their beautiful conceptions co-operate to the fullest extent. To this end the Galleries have been transformed by Mr. Howard Greenley. Alcoves have been formed and each space assigned to a prominent architect in which to create a liveable room, as beautiful and as fitting as his creative vision, fulfilled by the expertness of craftsmen and material manufacturers can make it. These rooms will be complete, containing beautiful furniture, fabrics and tapestries; ornamental plaster, carved wood and stone, lighting fixtures and all accessories as they would be installed in a room ready for occupancy. They are, however, in no sense glorified salesrooms, where purchases will be solicited.

In addition to the decorative features to be presented in the upper galleries, there will be a display of practical and useful apparatus and materials in the room under the Vanderbilt Gallery. Everything from the foundation to the roof of a building will be shown, making the exhibition of utilitarian as well as artistic value.

Nine Artists at Touchstone Galleries

The nine artists who form the present group of exhibitors at the Touchstone Galleries, 11 West 47th St., through Feb. 7, are men well known in current shows. George P. Ennis, one of the younger members of the group, whose broadly painted coast scenes and marines are bringing him into prominence, has five works characteristic of his good color, light and atmosphere. "Cliffs" is an especially strong work, with fine light and distance, and "Passamaquoddy Village," an ambitious design, is well handled and has good proportions. G. L. Berg, for a number of years a successful art director in Seattle, who went into art seriously a few years ago, has made unusual progress. His landscapes and marines have assumed a professional touch, and he has serious intent and a natural color sense. "Evening Breeze," "Upland Meadow" and "On the Sound" are among his best works.

Arthur Freedlander has three interesting examples. "Courage," a well-drawn seated figure of a woman knitting, a portrait of "George H. Cassamajor," and "At the Mirror," a nude, with fine flesh tones and life-like qualities. Frederick Detwiller's canvases evidence his wide experience and serious application. "The Fisherman's Home," with nice grays and greens, has sentiment and good color; "The Black Gum Tree" is an interesting design, and "Three Rooms and a Bath," a graceful tree placed on the shores of a stretch of blue water, the tree holding three birds' houses, is a good composition. Victor Hall has three interesting examples in "Summer Seas," "The Brook," and "Sun Spots." Frank Hazell shows "Butterfly Farm," a strong work, "Cedars and Maples" and "October Afternoon," a vividly colored canvas. There is good color in O. H. Julius' "Toilers of the Sea," an impressive design and "The Lobster Man" is also interesting. Richard Kimbel displays four strong examples, of which "Harbor View," "Early Autumn" and "A Village Street" are especially able.

NEW METROPOLITAN ART SCHOOL

Michael Jacobs, late major in the U. S. Army in France, and who recently returned to N. Y., has taken a studio in the Sherwood, 58 W. 57th St., where he has founded the Metropolitan Art School of Painting and Sculpture, with Leo Lentelli as teacher in the latter branch of art and Paul Bartlett as supervisor. Major Jacobs gave a reception and tea Tuesday last on the opening of the first exhibition of the season's classes. Of especial interest was the color work which exemplified Major Jacobs' method of teaching color, by which the artist and the student are taught to see and paint color in Nature by a more direct process than that of the old academic school. It is possible in the new method to paint sunlight or gray days with facility and understanding.

TABLEAUX ET DESSINS

LITHOGRAPHIES

Provenant de l'Atelier

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LONDON LETTER

London, Jan. 18, 1920.

The will of the late Arthur Hacker, probated at over £51,000, points to the fact that painters, unlike prophets, are nowadays honored in their own times and in their own countries. How many of the old masters, whose work is responsible for so many of the sensational salesroom prices of the day, have left to their descendants so substantial a legacy? The day of the "poor painter" (provided he be possessed of a reasonable amount of talent), bids fair to become as much a thing of the past as that of the "poor actor."

New Antique Shops

The past year saw the rise, both in London and provincial towns, of an extraordinary number of small antique shops, and to judge by several new ones in London, which I have noticed already this new year, 1920 bids fair to rival its predecessor in this way. What is even more astonishing, they all appear to flourish exceedingly, in spite of the fact that what the proprietors know of fine art could be summed up in a few words.

So patent is this lack of knowledge on their part that it was recently suggested, in all seriousness, by a connoisseur on matters artistic, that all potential dealers should be submitted to an "expert" examination before being allowed to enter the ranks, and should be debarred from foisting their wares on the public, unless they should succeed in passing it satisfactorily. The annoying thing is that many of these uninstructed folk succeed in making a more profitable business of their ventures than those who possess real knowledge. I recently heard of one of the new "dealers," who makes it a rule (since he lacks sufficient "expert" education to price his art works in any other way), to mark all his goods at a fixed percentage of profit on his outlay no matter what may be the intrinsic merits of the articles concerned. The method yields him an excellent profit on expenditure.

A Flemish Ms.

A Flemish Ms. of great interest will come up for sale at Sotheby's Jan. 30th. This Ms., which belongs to the Order of the Toison d'Or, was owned at one time by William Morris, and has also passed through the hands of other well-known collectors. It contains portraits in color of Charles the Bold, Philip the Handsome and Maximilian I, each of whom bears the gold collar of the Order.

A Da Vinci Letter

Will America, I wonder, secure the Da Vinci letter that is to come up for sale at Sotheby's on Feb. 5, and in which the artist-scientist sets forth his observations on the spiral flight of birds in the air? This, with another letter from the same hand, treating of the problem of perpetual motion, comes from the Fairfax Murray Collection, as do also letter and notes by Titian, Michael Angelo, Blake and Gainsborough. These autograph letters throw, in nearly every case, important light on some phase of the writers' interests, and should prove especially attractive to collectors. The Fairfax Murray Mss. and early editions were dispersed, it will be remembered, some time ago.

L. G-S.

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PARIS LETTER

Paris, Jan. 19, 1920.

"We have never had so many customers or such good ones," said one of the prominent dealers in antiquities here, the other day. "This success almost troubles us, because we see our wares dwindle and we shall find it more difficult to renew our stocks than formerly."

"It is not," said M. Jacques Seligmann (now in N. Y.), of whom I asked the reason for this activity in the market, "matter for surprise for the rates of exchange afford unusual opportunities to collectors,

notably Americans to add to their treasures at a small outlay. I have nothing very new to show you for my finest specimens have been packed for America where I am off for myself."

No sensational sale is in perspective, although so much is being bought from the dealers that these are opening new shops everywhere, encouraged thereto by the final signature of the peace treaty.

In the Galleries

The picture galleries are active. At George Petit's Miss Beatrice How's exhibition has been followed by that of M.

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George Leroux, a student of the Villa Medici at Rome and one of the best of the recent prize winners from the Beaux Arts. His Italian landscapes and those of the south of France are sympathetic. In the same rooms the 34th exhibition of the Société Internationale de peinture et sculpture is on, a veritable selection, and it is difficult to mention a few names without alluding to all. Nevertheless, M. Burnand's pastels, M. Marec's portraits, sober and concise in manner, as also the atmospheric work of M. Gumery are conspicuous. M. Lauth shows portraits of extreme refinement and some charming broadly-treated still-lives. M. Capute's paintings have been much noticed. His technique is robust, his pigment rich, and he has a good eye for light. Carrier-Belleuse's ballet dancers are ever popular. Landscape painters are represented by Mm. Auguste Leroux, with gardens; Waldmann, with sunny snow effects, and J. J. Rousseau, with pastorals; while there are Venetian views by St. Germer, full of fragrant reminiscence, and Spanish gardens, full of warm shade by Réalier-Dumas. Edwin Scott continues his dusk-and-mist effects with his habitual taste and skill while M. Gorguet has given a decorative turn to his Grecian dancer. Sculpture is somewhat thinly represented. M. M. Berthoud and Samuel send characteristic work.

Unusual Art House

One of the most successful of these dealers in modern house furnishings M. Maurice Dufrène, whom I interviewed in his charming hôtel in the Rue Bayard, which is his handiwork from the door-handles to the ceilings, carpets and cushions, chairs and tables, plate and crockery, confessed that he had never been as busy. The bedroom exhibited by him at the Salon d'Automne had returned to its natural environment where I was enabled to admire it anew. M. Dufrène's style is one of the most attractive of the day, combining sumptuousness in the materials employed, with great simplicity of outline. M. Dufrène is fond of incrustating rare specimens of wood with mother o' pearl, ornamenting it with chiseled brass-work, while the upholstery in rich brocades, the pottery of which is his own design, is always in reposeful shades, and his partiality for gold is always discriminating. By the elegance and refinement of his design he is essentially in harmony with French tradition as New York will, in fact, be able to judge for itself, since he is about to hold a permanent exhibition in that city. M. C.

The landscapes, chiefly painted in France during recent years by Harry B. Lachman, but which do not deal with war subjects, and which have been on exhibition at the Reinhardt Galleries here, where they met with deserved success, are now going to the Delgado Art Museum, New Orleans, for exhibition there.

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The "Art News" is not a dealer in art or literary property, but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

THE JANUARY BURLINGTON

The January 1920 issue of the Burlington Magazine of London, just received, has as its frontispiece an excellent reproduction of Courbet's great canvas "My Atelier," recently purchased by "les Amis du Louvre" for that Institution, with charmingly written story of the picture by Clive Bell. Dr. Oswald Siren writes on a "A Great Contemporary of Giotto," namely the "Cecilia Master" or as Venturi argues, and Siren agrees, Buanimico Buffalmaco.

There is a richly illustrated article by Dorothy McDougall on the "Choir Capitals of St. Pierre en Haute Chauvigny (Poitou)," a brief description of some enamels of the school of Godefroid de Claire by H. P. Mitchell, a long article on the Eumorfepoulos collection of Chinese pottery by R. L. Hobson, and a most instructive and delightful story of the life career of Jean Baptiste Perroneau, copiously and attractively illustrated with well chosen reproductions of some of the artists best known portraits by Paul R. de Timay.

The Burlington can be obtained from the American Agent James B. Townsend, 15 E. 40th St., New York.

Mr. George D. Smith arrived on the "Carmania," Jan. 24th, from England with "Venus and Adonis" in the original of the first edition, which he purchased at auction in London for Mr. Henry E. Huntington for \$75,000. Mr. Smith also purchased the Newdigate Library for \$150,000. Some 500 volumes of the library will arrive shortly

SALOON ART TO VANISH

An editorial writer in the New York Sun, recently discussed in amusing vein the probable disappearance with the coming of real Prohibition, of what he well termed "Saloon Art." He recalled to older New Yorkers the paintings in a former popular Park Row bar-room, which were estimated as worth some \$30,000, and which comprised "a decorous nude or two, a Dutch scene, a Parisian shop girl's portrait, an oil of a popular racehorse of the day, and two or three 'problem' pictures," and the famous Bouguereau "Nymphs and Satyrs" of the Hoffman House bar. With winsome memory he recalls the old saloonkeepers and bartenders and their manner of exploiting the art of their environment as follows: "Having just one picture, and that as large and as oily as possible, seemed to the careful boss of an ambitious ginmill to be the proper thing. It might be a flock of bacchantes reeling across a green lawn, or a Ganymede bearing a brimming cup to one of Zeus's lady friends, or just plain 'Spring,' or the conventional young woman prone upon the sand. The proprietor always knew the name of the painter. 'That's by Bazinkus,' he would explain, 'and I've had some big offers for it from prominent business men.' But now that there are no more cocktails it is likely that prominent business men will stop making fervent attempts to gain possession of these pictures. Any object of art looked good after the seventh Martini."

Summing up, the humorist of the Sun quizzically asks whether some millionaire candy maker, made a millionaire through Prohibition, will not perhaps found a museum for the display of our vanished barroom art, which might be called a "Rum Museum" and have as other exhibits relics of mahogany counters, brass rails and mirrors, etc., or whether this art (?) might not be turned into advertising signs on the Jersey meadows for the delectation of passengers in stalled trains. We would make the further suggestion that the famous pier at Atlantic City, where "57 Varieties" are displayed, would be an appropriate resting place for these works now reminiscent of the inspiration of "a day that is dead."

CLARK PICTURES AT LOTOS

Former Senator William A. Clark, who is proving a most valuable member of the art committee of the Lotos Club, and whose interest and energy in art is as marked today as when he first began collecting, now many years ago, favored his fellow club members and numerous guests last Saturday evening and again the early days of the week, with a view in the club gallery of groups of his notable collection of Corots, Monticellis and Cazins—the largest and finest of any owned by an American collector, with an added superior landscape by Rousseau.

Senator Clark owns no less than 22 Corots, showing the modern master's evolution from his stay in Italy, when still almost a youth, to the splendid period of Ville d'Avray. M. Seymour de Ricci of Paris, who has become in a way a friendly curator of the Clark art collections the past two years, and who compiled the catalog of the display, says in his foreword to the same, that this group of Corots must rank next in importance to the Louvre's group of 90 examples.

Among the more notable Clark examples are the "Rondes des Nymphes," "La Danse" and "Le Bord de la Riviere."

The Clark Monticellis shown at the Lotos range from the early and more restrained and almost academic panels, to the later riots of color, which have the quality almost of enamels, in which the "Fete au Parc" and the famous "Don Quichotte au mariage de Gavache," stand supreme.

There were 18 examples of Cazin shown, among them the landscape for which Senator Clark paid \$25,000 at a Plaza sale a few seasons ago—a record Cazin auction price, and "Les Voyageurs," in which the great tonal landscapist introduces human figures. The entire display was one of the events of the season.

A. Augustus Healy, president of the Brooklyn Museum, has presented 20 paintings to Oberlin College, and they are now on exhibition in the college art museum. The exhibition includes the work of some of the most prominent Dutch, French, Italian and American painters of the 19th Century and the present day.

JACQUES SELIGMANN HERE

Mr. Jacques Seligmann arrived here last week on the Cedric, after an absence of 3 years. To a N. Y. reporter M. Seligmann said, in substance, as follows:

"In all sincerity I do not believe that Mr. Frick's recent death will influence the art market, or seriously affect the art trade. In my forty-five years' career I have often seen great collectors pass away. Each time everybody believed the market would go down, and the contrary always happened."

"See how many art collectors there are in N. Y., many of them most intelligent and discriminating! None of these had yet made his appearance when, but a few years ago, so many important European collectors died. In a short time we lost such munificent patrons as Baron Charles de Rothschild, of Frankfurt; Baron Ferdinand de Rothschild, of London, who left to the British Museum the wonderful Waddesdon bequest; Baron Adolphe de Rothschild, the great benefactor of the Louvre; Baron Gustave de Rothschild, and, greatest of all in his family, Baron Alphonse de Rothschild, not to speak of many others, such as Beit, George Salting, Sir Julius Wernher, and so on."

Many New Collectors Abroad

"There are any number of buyers still in Europe and many are new men. The trade is doing huge business with countries which, up to now, hardly bought at all, like Sweden, Norway, Denmark, Holland and Switzerland. South America buys heavily, and even Japan is a steady purchaser of French pictures."

"You see that there is no reason why works of art should go down in value. On the contrary, Mr. Frick's beautiful things will be visible to everybody; they will train the eye of the American public and produce new collectors."

"The more momentous question is whether these new collectors will really be able to bring together fine collections. I wish I could confidently answer in the affirmative."

"The present tendency of new collectors is to ask for any picture or art work which takes their fancy to be sent on approval to their house. However harmless in appearance, this practice, in my mind, is open to serious objections. To escape criticism on the part of rival dealers, it practically compels the vendors to take a number of other people into partnership. That is why so many objects are bought nowadays on joint account."

"A remarkable consequence is that independent dealers who do not care to carry out transactions in joint account are seriously hampered by this system. Be their goods ever so fine and reasonable in price they always run the risk of seeing them returned if they have no secret partners to back the deal by their personal influence."

Lure of a Pedigree

The new collector is too often apt to buy with his ears instead of his eyes and to lay much stress on pedigrees or documents. If they only knew how little there sometimes is in a pedigree!

"My good friend Mr. Frick, on more than one occasion bought with a pedigree a work of art which I had owned and sold a few years before. It was sold to him (and is still labelled in his house) as coming from the collection of Count de Z or Baron X, who, as a matter of fact, had only owned it for a year or two and had acquired it with the purpose of reselling it to an American collector. Mr. Frick paid twice or three times as much as he would have done otherwise. And that was all the difference."

"There always have been in Europe shrewd speculators willing to take fine art works off dealers' hands at the normal trade price and wait till American buyers wanted those particular objects badly enough to overpay them considerably. And, of course, they are sold with the pedigree of the last owner, who in some cases only attains a name as a great collector because it is in the interest of some dealers to give him that reputation."

"Nothing of this would happen if all collectors were wise enough to buy with their eyes."

American Collectors of the Past

"The progress in this country has been enormous. I think of my first voyage to the States in the days when the late Henry Marquand's collection was being dispersed more than twenty-five years ago. In that time he and Mr. Henry Walters, of Baltimore, were the only purchasers of works of art. All the other collectors in the country would only buy modern French paintings and Chinese porcelain, especially monochromes."

"I remember how violently I was attacked because I suggested that the old Metropolitan Museum contained many forgeries. The director was then General Cesnola, famous for his excavation in the Isle of Cyprus, an eminent Egyptologist and Assyriologist, but hopelessly unfit for

the position he held. Nowadays every department has at its head a highly specialized expert, such as Dr. Edward Robinson, Mr. Bashford Deane and Mr. Joseph Breck, to name only a few of my personal acquaintances. Their great knowledge and experience justifies the trust placed in them by the public, and they have been so successful in developing the Metropolitan Museum almost in every branch that it is impossible that the taste of collectors should not be continually improved and that new amateurs should not spring up daily."

Works of Art Grow Scarce

"As genuine works of art are growing scarcer every day, their value can hardly be expected to diminish. In consequence, I think that Mr. Frick's death, much as I deplore the loss of a good friend who has given me more than one mark of his confidence and sympathy, will have no real or lasting influence on the value or sale of art works."

LONDON BOOK MAN HERE

Mr. E. S. Dring, the present head of the book firm of Quaritch of London, arrived last week on the Cedric.

"I am amazed," said Mr. Dring to a reporter, "at the rapid growth of the great American private libraries. Mr. Morgan and Mr. Morgan's father I have long known as book collectors, but Mr. Huntington's success in bringing together a great number of early English books is truly remarkable. And he is not the only buyer. Hardly a sale occurs in London in which some important items—if not the most important items—are not bought for America. And little by little most of our literary treasures are crossing the Atlantic; few return from America to England."

"I look forward to many a pleasant surprise in my visits to American libraries and collections, and it will gratify me in more ways than one to see in good place some of the fine books and MSS. which the late Mr. Quaritch brought over to this country when he came here thirty years ago for the first time. Of his former customers only three or four are still living—Messrs. W. Loring Andrews, W. A. White, Marshall, and C. Lefferts, Gen. Rush C. Hawkins and Mr. Beverly Chew. All the others are gone—Robert Hoe, Brayton Ives, Bierstadt, and last, but not least, Mrs. Norton Pope, of Brooklyn."

PASTELS OF REMEMBRANCE

J. N. Rosenberg has recently prepared, and Mr. Mitchell Kennerley has published, an attractive and welcome little volume of the former's pastels, illustrating the "Return of the Twenty-seventh Division," A. E. F., last year, and their triumphant march through New York, amid the acclamations of welcoming thousands. Mr. Rosenberg has portrayed these inspiring scenes in a most artistic manner, and, above all, with sincere sympathy. "The Arch of Jewels," the "Victory Arch," the "marching soldiers, etc., are things of the past," says the artist, in modestly writing of his little book to a friend, "but if my work serves to help keep the memory of that great day alive, I will feel that it is not entirely in vain."

MISSING ABBEY WATERCOLORS

Information is requested as to the present ownership of three watercolors by E. A. Abbey. Photographic negatives of them are desired for reproduction in a life of E. A. Abbey, which is being prepared in London by E. V. Lucas, the well-known English author.

The Stage Office—painted in 1876 and exhibited by the Watercolor Society that same year.

The Sisters—painted in 1881, exhibited in 1881 or 1882 by the Watercolor Society, reproduced in Harper's Magazine in 1883.

Responsibility—painted in England in 1883 for the "Pictorial World" and sold by the publisher about 1888, resold in 1890, probably in the United States.

Will the present owners please communicate with J. H. C., care of American Art News?

Newman Drawing Sale

A collection of original drawings by old masters, assembled by V. Winthrop Newman, is on view at the Anderson Galleries preparatory to a sale beginning February 2. It is one of the most varied and extensive of such collections that has ever come up at a N. Y. auction.

The drawings are by artists from France, Spain, England, Holland, Belgium, Germany, Russia and America. Those of the Italian school will be sold later. Among the French drawings is a group by Ingres, a water color by Greuze, "La Fete du Grandpere," and by Huet an original portrait drawing accompanied by an engraved reproduction by the artist.

Other French artists represented are Legros, Robert Nanteuil, Nattier, Lancret, Lalanne, Isabey, Harpignies, Fragonard, Delacroix, Claude Lorraine, Boucher, Callot, Poussin, Puvion de Chavannes, Hubert Robert and Watteau.

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ART AND BOOK SALES

Roland Lincoln-Heft Picture Sale

A sale of 15 watercolors and pastels and 57 oils, owned by Mrs. Roland C. Lincoln of Jamaica Plain, Mass., ten oils from the estate of Col. Nathan H. Heft of Bridgeport, Conn., with six additional oils from private owners, held under the auspices of the American Art Association in the Plaza Ballroom, evening of Jan. 22 last, with Mr. Thomas E. Kirby as auctioneer, resulted in a total of \$106,085. Two pictures from private owners, a Tocque, a presumed portrait of Catherine of Russia, and the well-known large figure work by Charlemont, "The Pages," formerly in the Yerkes collection and later in the T. J. Blakeslee Gallery, entered from private owners at "upset" prices of \$2,000 and \$4,000 respectively, did not obtain bids at these figures and were not sold.

The ballroom was well filled with a good audience, but, although as Mr. Kirby well said, "the pictures owned by Mrs. Lincoln were assembled by a connoisseur," the bidding was weak, save for the Winslow Homer "Wild Geese in Flight." This brought the record auction price for a Homer (The Macbeth Galleries sold the artist's "Maine Coast in Winter" to a private customer for \$35,000 recently) of \$28,000 from the Macbeth Galleries. This was also the top price of the sale.

No.	Artist	Title	Size	Buyer	Price
1.	Bosboom, J.	"Nieuwe Kerk, Delft" (11x8)	(watercolor)	M. J. Levy	\$320
2.	Stortenbeker	"Cows" (watercolor) (11x9)		R. Thompson	80
3.	Van Essen	"Lion Cub" (watercolor) (14x11)		John A. Penton	80
4.	Bosboom	"Cathedral Interior" (watercolor) (10x7 1/2)		Scott & Fowles	475
5.	Neuhuys, A.	"Industry" (watercolor) (11 1/2 x 9 1/2)		John Levy	425
6.	De Boek, T.	"Around Haarlem" (watercolor) (8 1/2 x 12 1/2)		Scott & Fowles	225
7.	Mauve	"Girl and Cow" (watercolor) (10 1/2 x 14 1/2)		A. A. Healey	1,000
8.	Mesdag, H. W.	"Pulling the Anchor" (watercolor) (18 1/2 x 11)		Scott & Fowles	375
9.	Shinn, Everett	"Bridge Near La Villette" (pastel) (19 1/2 x 24 1/2)		T. Prendergast	150
10.	Millet, J. F.	"Bergere" (pastel) (13x10)		John Levy	1,900
11.	Neuhuys, A.	"The Sewing Lesson" (watercolor) (24 1/2 x 18)		John Levy	650
12.	Mauve	"November Day" (watercolor) (13 1/2 x 20 1/2)		Knoedler & Co.	1,650
13.	Millet, J. F.	"Le Bouleau Mort" (pastel) (19x24 1/2)		Scott & Fowles	1,350
14.	Vedder, E.	"Diana" (pastel) (23 1/2 x 33 1/2)		T. Prendergast	175
15.	Vedder, E.	"The Soul in Bondage" (crayon) (35 1/2 x 24 1/2)		T. Prendergast	125
17.	Dupre, Jules	"Paysage" (oils) (6 1/2 x 8 3/4)		Bernet, Agt.	625
18.	Van Marcke	"A Goat" (oils) (10x13)		E. L. Henort	400

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Du Puy Library Sale

At the first session of the sale of the Library of Mr. Henry Du Puy at the Anderson Galleries, Monday afternoon last, Jan. 26, a total of \$15,241 was obtained while the evening session that day brought a total of \$63,559.75.

Some 42 volumes of the "History of the Jesuits of New France, or Quebec," covering 1634 to 1655, brought the top price at the evening session, \$19,000, from Mr. George D. Smith. This collection of "Jesuit Relations" is one of the largest in the world, and is said to be exceeded in size in a private library only by that of Mr. Henry E. Huntington. It covers all but four years of the forty-one in which the volumes were issued and thirty-four of them are in the original vellum. B. Quaritch, of London, was the second bidder for these.

John Filson's "The Discovery, Settlement and Present State of Kentucke; and an Essay towards the Topography and Natural History of that important country," was purchased by Mr. Smith for \$3,100 at the afternoon session. At the sale of the late Robert Hoe's library in the same galleries a few years ago, the same book brought \$1,200.

Mr. Smith also bought almost a dozen English treaties made with various tribes of American Indians about the middle of the XVII century, for which he paid more than \$10,000. Another of his purchases for \$5,000 was Richard Hakluyt's narrative published in 1585, "Divers Voyages Touching the Discoverie of America, and the Islands adjacent unto the same."

The total of the sale which closed Tuesday afternoon was \$135,692.90. The top price, \$4,000, was paid by Mr. George D. Smith for an exceedingly rare volume by Marc Lescarbot on the voyage of the Jesuit, Sieur de Poutrincourt to America. Other buyers were the Rosenbach Co., Earl W. Dawson, L. C. Harper and the J. Carter Brown Library.

Mrs. Eben Sutton Sale

The collection of early American and English furniture, porcelains, potteries, etc. belonging to Mrs. Eben Sutton was sold at the American Art Galleries last week. The feature of the first session Jan. 22 was a crystal table set, first made in Sheffield, England, early last century for a Maryland family. It brought \$3,000 from Otto Bernet, agent.

The same agent secured No. 82, an early American slip glass, for \$200; No. 130, a Bohemian glass dessert set, for \$380; No. 200, a pair of brass lamps, for \$430, and No. 204, a gilt bronze lamp, for \$235. Mr. C. L. Blair paid \$150 for No. 59, a pair of glass sweet meat jars, and \$250 for No. 159, a Sheffield ewer. W. W. Seaman, agent, secured No. 96, a pair of American glass vases, for \$180, and No. 103, a pair of blue glass vases, for \$150. Mr. J. H. Kinnicutt gave \$460 for No. 104, a pair of glass candle shades, and L. J. O'Reilly paid \$440 for a pair of Sheffield candlesticks.

At the second session, Jan. 23, the total was \$23,329.50. The top price was \$5,500 for an XVIII century Chinese Lowestoft dinner service, said to have come from the family of Lord Byron and purchased by a collector represented by Otto Bernet. Another XVIII century Chinese Lowestoft dinner service went to a collector represented by W. W. Seaman, for \$4,700.

The total of the closing session of the sale at the American Art Galleries Jan. 24 last, had a total of \$26,657.50, which made a grand total for the entire sale of \$76,512.50.

The top price, or \$1,450, was paid by W. Seaman as agent for No. 624, a pair of English gilt carved mirrors.

Other good prices were:

630—English escritoire. W. Seaman, Agt.	\$1,000
631—Early American Bookcase. O. Bernet, Agt.	725
507—Pair English crystal candelabra. E. F. Tyler	1,000
533—Early American clock. O. Bernet, Agt.	390
517—English lacquered tray. O. Bernet, Agt.	230

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Japanese Print Sale

At the first session of the sale of the Japanese print collection of Lindsay Russell, former president of the Japan Society, and the library Mss. of the late Prof. Ernest F. Fenollosa in the Walpole Galleries Tues. eve., the total was \$4,700 and the top price was \$330, paid for a kakemono print by Hiroshige, "Goshawk on a Pine Tree." The noted "Peacock and Peony" print by the same artist was bought by J. F. Drake for \$300, and Hiroshige's "Kiso Yama Kawa in Snow" brought \$135.

The total of the closing session Wed. eve. was \$9,000, which made a grand total for the sale of \$13,700. Mr. James F. Drake paid \$800, the top price, and also a record for this print, the same copy having brought only \$122 in 1909 at the Abner Harper sale, for Hiroshige's famous Tryp-tich "Mountain snow and river on the Kiso road." The print is signed with seal and date and is a first proof. Mr. Drake secured No. 359, "Ohashi Rain on the Sumida River," from the "Yedo Hyakkei," by Hiroshige, for \$100. K. Tanaka paid \$230 for No. 457, a tryptic by Yeisho, and \$130 for No. 388, a long surimono by Hokkei. No. 351, Hiroshige's tryptic, called "Awa Naruto No Fukei," or "Naruto Whirlpool, Awa," brought \$150.

Edward Hopper, whose broadly painted, colorful and strong Paris subjects, shown recently at the Whitney studio, were much admired by visitors, is also an etcher of ability. At his studio, 3 North Wash. Sq., he has recently completed a series of French and American designs.

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Sale of Zorn Etchings

The sale of the collection of three etchings, chiefly by Zorn, and one oil "Water Fall" also formed by the late S. S. Rosenstamm, at the American Art Galleries Tuesday last, drew a large throng and was most successful. The total of the sale, erroneously given by the N. Y. Times as \$69,742, and by the N. Y. Sun as \$59,742, was in reality \$79,512, another proof, if such were wanting, of the advisability of collectors relying upon the American Art News' sales room records, as these of the dailies are hastily and often carelessly computed, at a late hour, and are not, for this reason reliable.

Although there were good plates in the collection by such men as Hedley Fitton, Timothy Cole, Seymour Haden, etc., and a few Durer and Rembrandt impressions, the interest centered in the Zorns. Knoedler & Co. bought the oil for \$1000. The top price for any etching and of the sale was \$3000, given by A. H. Hahlo & Co. for No. 119, "Baigneuse a dos," a third plate, second state of two proofs, signed Zorn on the plate and also on lower margin in pencil—on Dutch paper, 9 1/2 x 6 1/4, and of which there are only twelve impressions.

Other good to high prices for the Zorns were given by Kennedy & Co. who gave \$1,525 for "Rosita Mauri," No. 96. For No. 97, "The Artist and His Wife," Keppel & Co. paid \$1,500. "Madame Armand Dayot," No. 98, went to Hahlo for \$1,650, and H. V. Jones paid \$1,200 for No. 100, "Saint Ives, Le Pecheur." To G. W. Kraushaar went No. 101, "The Waltz," for \$1,450, and Kennedy & Co. gave \$1,175 for No. 103, "L'Orange." "En Omnibus," No. 107, was sold to Knoedler & Co. for \$1,100, and Albert Roullier paid \$1,900 for "The Toast," No. 11. For the same price "L'Irlandaise," also called "Annie," No. 13, went to Kennedy & Co.

Of the Rembrandts, No. 82, "Six's Bridge," went to Hahlo for \$1,025; for "Landscape with a Milkman," No. 84, J. O'Connor paid \$2,300; "The Gold Weigher's Field," No. 85, brought \$3,100 from Knoedler & Co.; Albert Roullier paid \$2,700 for No. 87, "Clement de Jonghe," and \$2,400 for No. 89, "Ephraim Bonus." No. 90, "Burgomaster Jan, Six," went to Hahlo for \$2,100.

Housman et al Library Sale

The first day's sale of books and autographs from the library of A. E. Housman and other collectors at the Anderson Galleries Jan. 22 brought a total of \$1,461.85.

The total of the second session, Jan 23 aft., was \$645.85 and the grand total of the two sessions came to \$211.70.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

ARTISTS' CALENDAR

Society of Independent Artists, Inc., 1947 Broadway. No jury—No Prizes—Fourth Annual Exhibition, Waldorf-Astoria Hotel, N. Y., Mar. 11-April 1. Membership List closes April 1. Pictures received March 8-9.

SPECIAL NEW YORK EXHIBITIONS

Art Salon of the Hotel Majestic, Central Park W. at 72d St.—Under the Direction of Dr. Fred Hovey Allen—Selected Paintings by Eminent Artists, to Feb. 16.

Ainslie Gallery, 615 Fifth Ave.—Paintings by George Inness.

Arden Gallery, 599 Fifth Ave.—Ancient Embroideries under the Auspices of the Needle and Bobbin Club, to Feb. 14.

Arlington Gallery, Park Ave. & 59th St.—Recent paintings by Samuel A. Weiss, to Feb. 14.

Architectural League of New York—35th Annual Exhibition—Fine Arts Galleries, 215 W. 57th St., through Feb.

Babcock Gallery, 19 E. 49th St.—Recent oils, by Antonio Barone. Feb. 2-14.

Brooklyn Museum, Eastern Parkway, Brooklyn—Memorial exhibition of sculpture by Helen Farnsworth Mears, to Feb. 15. Recent Accessions in the Print Galleries.

Camera Club, 121 W. 68th St.—Photographs by Floyd Vail, F.R.P.S.

Daniel Gallery, 2 W. 47th St.—Group of American paintings, to Feb. 7.

De Zayas Gallery, 549 Fifth Ave.—Oils, Watercolors and Aquatints, by Arthur B. Davies, to Feb. 14.

Ehrlich Gallery, 707 Fifth Ave.—Paintings of Merit by Lesser Known Masters. Opens Feb. 3.

Folsom Gallery, 560 Fifth Ave.—Paintings by Bernhard Gutmann, to Feb. 7.

E. Gimpel & Wildestein, 647 Fifth Ave.—Pointings and Decorative Ensembles, by H. Caro-Delvaile, to Feb. 7.

Howard Young Gallery, 620 Fifth Ave.—Paintings by Frank Townsend Hutchens, Feb. 2-16.

Kennedy & Co., 613 Fifth Ave.—Etchings of the Great War, by Lester G. Hornby, to Feb. 7.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Frieske, Miller & Davis, Feb. 2-21.

Metropolitan Museum, Central Park at E. 82d St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days.

Toiles de Jouy and English Chintzes through Feb. Chinese Portraits lent by Samuel T. Peters, to March 1.

Mitch Galleries, 108 W. 57th St.—Paintings, Etchings and Monotypes, by George Biddle, Feb. 2-14.

Montross Gallery, 500 Fifth Ave.—Oils by Gari Melchers, to Feb. 7. Early Chinese Portraits, Paintings, Potteries, Bronzes and Stone Sculptures collected by A. W. Bahr.

Municipal Art Gallery, 40 Irving Place—Seventh Annual Art Exhibition by the Association for Culture, extended to March 1.

Museum of French Art, 599 Fifth Ave.—Loan Exhibition, Directoire and Empire Periods. Daily, 10 to 6, Sundays, 2 to 6, to Feb. 12.

National Arts Club, Gramercy Park—American Water Color Society, from Feb. 4.

N. Y. Public Library, Fifth Ave. and 42d St.—Print Gallery (Room 321), Turner's "Liber Studiorum," to Feb. 29.

Mielatz Memorial, consisting of etched plates. Feb. 1-April 15.

Pratt Institute, Ryerson St., Brooklyn—Paintings and Illustrations, by N. C. Wyeth, Feb. 11-Mar. 1.

Ralston Gallery, 567 Fifth Ave.—Recent paintings by Frank De Haven. Recent portraits by Arthur De Ferraris, to Feb. 7.

Reinhardt Gallery, 565 Fifth Ave.—National Society of Portrait Painters, opens Feb. 7.

Salmagundi Club, 47 5th Ave.—Exhibition of Members Work, to be followed by the Annual Auction Sale, Feb. 6-13.

Touchstone Gallery, 11 W. 47th St.—Group of nine artists, to Feb. 9.

Whitney Studio Club, 147 W. 4th St.—Photographs of American Indians, taken by E. L. Curtis and belonging to Mrs. Whitney, to Feb. 15.

556 Fifth Ave.—Paintings by Claude Monet, to Feb. 10.

Metropolitan Art School, 58 W. 57th St.—Students Work in New Color Teaching, Drawing and Modeling, to Feb. 7.

ART AND LITERARY AUCTION SALES

Anderson Galleries, 489 Park Ave.—Drawings by American, British, Dutch, Flemish, French, German and Spanish Masters, from the collection of V. Winthrop Newman (Part 1), Feb. 2-3, eves. English, French and American Literature in original Mss., first editions, handsome bindings and Standard sets. Feb. 9-10, afts. and eves. Feb. 11, aft. 70 American Historical Nuggets from the Library of a N. Y. Collector, Feb. 6, aft.; Rareties in English Literature and other languages from the Library of a N. Y. Collector, Feb. 6, aft.; Valuable Paintings, including two by Whistler, three by Sargent (watercolors), two marbles by Rodin and 33 Renoir sketches in oil, Feb. 5-6, eves. American Art Association, 6 E. 23d St.—Etchings by Modern Masters from the Collection of John Bolland, Feb. 2-3, eves.

MUSEUM'S FREE ART LECTURES

Free lectures to be given at the Metropolitan Museum will be as follows:
Feb. 1, 3 p. m.—Story-Hour: A Palace of the Moors.—Anna C. Chandler.
Feb. 1, 4 p. m.—French Country Houses—Mrs. John W. Alexander.
Feb. 7, 4 p. m.—Italian Baroque Sculpture—Chandler R. Post.
Feb. 8, 3 p. m.—Story-Hour: "At the Court of Philip IV. of Spain"—Anna C. Chandler.
Feb. 8, 4 p. m.—What Constitutes Taste in Design.—Grace Cornell.
Feb. 14, 4 p. m.—The Development of Italian Gardens in the Renaissance, with a Study of Certain Examples.—James S. Pray.

Rosenstamm Art Object Sale

At the first session of a sale of snuff bottles, silver, porcelain and glass, forming the collection of the late S. S. Rosenstamm, for many years secretary of Mr. Adolph Lewisohn, at the American Art Galleries, Tuesday aft., a total of \$9,813 was obtained. Prices ruled high. The top price of \$1050 was given by Mrs. Vogel for No. 144, a complete set of silver ware. She also gave \$300 for No. 150, a set of Lenox porcelain plates; \$335 for No. 142, a silver tray; \$470 for No. 136, a silver tea and coffee service, and \$360 for No. 135, a set of silver plates.

V. Benguiat gave \$670 for No. 196, a Steinway piano; Mr. Blackman paid \$310 for No. 197, an Aubusson carpet; Mr. Blenner bought No. 143, a silver rose bowl, for \$260; No. 139, a pair of silver compotes, for \$210, and No. 137, a set of silver candlesticks, for \$170.

At the closing session Wed. aft., a total of \$18,539 was obtained. This made a grand total for the entire sale, including that of the Zorn and other etchings, of \$108,094. The top price, or \$2,500, was paid by Mr. L. J. Littman for a blue and white Kang-shi porcelain set of three tall temple jars, and two tall beaker-shaped vases, once shown at the Metropolitan Museum. The same buyer secured No. 833, a temple jar, for \$1000; No. 332, a Famille verte beaker, for \$475, and No. 270, a Sang de Boeuf vase, for \$400.

Other good prices were \$370, given by Mr. K. Oshima for No. 222, a white jade vase; \$650 for No. 223, a companion vase also by Mr. Oshima, and \$200 for No. 271, a Lang-Yae vase, which also went to Mr. Oshima. Mr. J. M. Woodward paid \$600 for No. 225, a green jade vase; Mrs. Scott gave \$600 for No. ???, a pair of blue and white vases; Mrs. ?? Vogel bought No. 303, a blue and white garniture, for \$630; Henry Symons paid \$800 for No. 340, an old palace jar ???; No. 334, a Ming temple jar, went to the Metropolitan Museum, for \$475.

Combination Picture Sale at Anderson's

The leading feature of the combination sale of paintings to be held at the Anderson Galleries, Park Ave. and 59th St., Thursday and Friday next, Feb. 5 and 6, is a collection of 36 examples of Renoir. Three of these in red and white chalk and charcoal, are large in size and important as they are beautiful; and 33 are the intimate thoughts and summary expressions of this master. They are the first quick studies, done in moments of inspiration and exaltation, from which he painted his pictures, and were purchased nine years ago in Paris by a N. Y. collector, who obtained them from an intimate friend of the artist, who gave them to her.

In the sale will be also two Whistler oils, one of which was illustrated in the Art News of Jan. 3, and three inscribed Sargent Water Colors, and other pictures from England, including examples of Sims, John and Orpen. Some American pictures are also included, among them examples of William M. Chase and others.

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